

Over a period of some twenty years, from the late 1720s, Handel composed a series of virtuoso arias using only the words 'Amen' and 'Alleluiah' as his texts, probably for use in private worship. Here they receive their first recordings, set in a context of contemporary sacred song and instrumental music – and are heard in the extraordinarily dramatic timbres of a male-soprano voice.



GEORGE FRIDERIC HANDEL The 'Amen, Alleluia' Arias

1	HANDEL <i>Amen</i> No. 1 in F major, HWV270	1:42	HANDEL	
2	PITTONI <i>Sonata Nona</i> in D minor (1669): II [Andante]	2:02	14	<i>Hallelujah! Amen</i> No. 8 in F major, HWV277 2:57
3	CROFT <i>A Hymn on Divine Musick</i> (1700)	5:01	From the Braamcamp Handel-Clay Clock (c. 1738)	
4	HANDEL		15	Minuet [HWV436] 1:34
5	<i>Amen, Alleluja</i> No. 5 in G major, HWV273	1:06	16	Variation [HWV436] 1:10
6	<i>Amen</i> No. 2 in G minor, HWV271	3:44	17	<i>Church A Divine Hymn</i> (1703) 7:28
7	<i>Amen, Alleluja</i> No. 6 in A minor, HWV274	1:59	HANDEL	
8	PITTONI <i>Sonata Decima</i> in G major (1669)	4:28	18	Sixth Air (from the Braamcamp Handel-Clay Clock) 1:29
9	HANDEL <i>Amen, Alleluja</i> No. 7 in F major, HWV276	1:11	19	<i>Amen, Alleluja</i> No. 4 in D minor, HWV272 2:36
10	<i>A Divine Song on the Passion of our Saviour</i> (1693)	6:24	20	<i>PITTONI Sonata Undecima</i> in A minor (1669) III [Andante] 1:59
11	HANDEL <i>Amen, Alleluja</i> No. 9 in D minor, HWV269	5:46	HANDEL	
12	PITTONI <i>Sonata Nona</i> : I [Andante]	1:29	21	[<i>Amen, Alleluja</i>] No. 3 in C major, HWV275 1:49
13			22	<i>Amen</i> No. 1 in F major, HWV270 (ornamented version) 1:49

Robert Crowe, soprano 1 3 – 6 10 – 12 14 17 19 21 22

II Furioso

Victor Coelho, theorbo 1 3 – 9 11 12 19 21 22

David Dolata, theorbo 1 – 6 11 – 13 19 – 22

Juvenal Correa-Salas, organ

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